



Rembrandt After 300 Years

Ian Pickup



Rembrandt After 300 Years:

A Corpus of Rembrandt Paintings VI Ernst van de Wetering, 2014-11-11 A revised survey of Rembrandt's complete painted oeuvre The question of which 17th century paintings in Rembrandt's style were actually painted by Rembrandt himself had already become an issue during his lifetime It is an issue that is still hotly disputed among art historians today The problem arose because Rembrandt had numerous pupils who learned the art of painting by imitating their master or by assisting him with his work as a portrait painter He also left pieces unfinished to be completed by others The question is how to determine which works were from Rembrandt's own hand Can we for example define the criteria of quality that would allow us to distinguish the master's work from that of his followers Do we yet have methods of investigation that would deliver objective evidence of authenticity To what extent do research techniques used in the physical sciences help Or are we after all still dependent on the subjective expert eye of the connoisseur The book provides answers to these questions Prof Ernst van de Wetering the author of our forthcoming book which deals with these questions has been closely involved in all aspects of this research since 1968 the year the renowned Rembrandt Research Project RRP was founded In particular he played an important role in developing new criteria for authentication Van de Wetering was also witness to the way the often overly zealous tendency to doubt the authenticity of Rembrandt's paintings got out of hand In this book he re attributes to the master a substantial number of unjustly rejected Rembrandts He also was closely involved in the re discovery of a considerable number of lost or completely unknown works by Rembrandt The verdicts of earlier specialists including the majority of members of the original RRP up to 1989 were based on connoisseurship the self confidence in one's ability to recognise a specific artist's style and hand Over the years Van de Wetering has carried out seminal research into 17th century studio practice and ideas about art current in Rembrandt's time In this book he demonstrates the fallibility of traditional connoisseurship especially in the case of Rembrandt who was par excellence a searching artist The methodological implications of this critical view are discussed in an introductory chapter which relates the history of the developments in this turbulent field of research Van de Wetering's account of his own involvement in it makes this book a lively and sometimes unexpectedly personal account The catalogue section presents a chronologically ordered survey of Rembrandt's entire painted oeuvre of 336 paintings richly illustrated and annotated For all the paintings re attributed in this book extensive commentaries have been included that provide a multi faceted new insight into Rembrandt's world and the world of art historical research Rembrandt's Paintings Revisited is the concluding sixth volume of A Corpus of Rembrandt Paintings Volumes I V 1982 1986 1989 2005 2010 It can also be read as a revisionary critique of the first three Volumes published by the old RRP team up till 1989 and of Gerson's influential survey of Rembrandt's painted oeuvre of 1968 69 At the same time the book is designed as an independent overview that can be used on the basis that anyone seeking more detailed information will be referred to the five previous digital versions of the Volumes and the detailed catalogues

published in the meantime by the various museums with collections of Rembrandt paintings This work of art history and art research should belong in the library of every serious art historical institute university or museum **Rembrandt after 300 years** John M. Maxon,1973 The Authentication of Rembrandt's Titus F 1655 James R. Garcia,2010 James R Garcia was born and raised in Rocky Ford Colorado Went to High School and then went into the Marine Corps for four 4 years I spent a large portion of my life working as a Manager of Purchasing and Subcontracts for a number of Major Subcontractors in the United States Such as Bechtel Corporation Fluor Corporation Rockwell International Corporation The Boeing Company and Ball Aerospace Corporation I retired in 1999 Upon retiring and during my working career I was always buying selling and studying art and started and owned an Art Gallery in Kennewick Washington known as Garcia s Americana Art Gallery I sold and studied the art of Edward S Curtis Carl Moon and Western Art in General I showed and attended the Major Art Shows all over the Southwest I have lectured at Galleries and Museums in Colorado mostly on Edward S Curtis and Carl Moon Photographs I have also testified in Court on the collections of Curtis and Carl Moon on the authentication of many of their works of photography The work and study of authenticating a piece of art is a most satisfying effort and hopefully there will be people in the study of art and becoming an artist that will be able to put their efforts and study in the direction of authenticating art I hope that my story The Authentication of Rembrandt s Titus F 1655 will help students to look into other avenues to follow in the field of art James R Garcia Collector Connoisseur and Researcher of Fine Art **Art and Autoradiography** Maryan W. Ainsworth,1982 This book reports the most significant results of a scientific study of thirty nine paintings in The Metropolitan Museum of Art The works under investigation are by seventeenth century Dutch and Flemish artists mainly Rembrandt and his school Art and Autoradiography publishes data obtained by the use of a new technique neutron activation autoradiography Through this method it is now possible to study the substructure of paintings their genesis and their condition in far greater detail than had been possible with the conventional techniques of X ray radiography and infrared photography As a result an artist s creative process can now be studied very closely Autoradiography provides significant information for resolving questions about an artist s oeuvre and about workshop variations attribution dating and even doubted authenticity Metropolitan Museum of Art website **Willem Drost (1633-1659)** Jonathan Bikker,Willem Drost,2005-01-01 The book draws on extensive research to revise what has been known about Drost s life his stylistically diverse oeuvre and his influences The artist s training and his relationship to Rembrandt and other artists in the Rembrandt circle are examined as is his Venetian period and the relation of his style to that of German born painter Johann Carl Loth Drost emerges as one of Rembrandt s most talented imitators and despite his very short career an artist with a variety of faces BOOK JACKET **The Hoogsteder Exhibition of Rembrandt's Academy** Paul Huys Janssen,1992 **Rembrandt After 300 Years** Egbert Haverkamp-Begemann,J. Richard Judson,Anne-Marie S. Logan,Rembrandt,Art institute (Chicago, Ill.),Minneapolis institute of arts,Detroit institute of arts,1969

Valuing Detroit's Art Museum Jeffrey Abt, 2017-03-27 This book explores the perilous situation that faced the Detroit Institute of Arts during the city's bankruptcy when creditors considered it a nonessential asset that might be sold to settle Detroit's debts. It presents the history of the museum in the context of the social, economic, and political development of Detroit, giving a history of the city as well as of the institution and providing a model of contextual institutional history. Abt describes how the Detroit Institute of Arts became the fifth largest art museum in America from its founding as a private non-profit corporation in 1885 to its transformation into a municipal department in 1919 through the subsequent decades of extraordinary collections and facilities growth coupled with the repeated setbacks of government funding cuts during economic downturns. Detroit's 2013 bankruptcy underscored the nearly 130 years of fiscal missteps and false assumptions that rendered the museum particularly vulnerable to the monetary power of a global art investment community eager to capitalize on the city's failures and its creditors' demands. This is a remarkable and important contribution to many fields including non-profit management and economics, cultural policy, museum and urban history, and the histories of both the Detroit Institute of Arts and the city of Detroit itself. Despite the museum's unique history, its story offers valuable lessons for anyone concerned about the future of art museums in the United States and abroad.

The Riddle of the Image Spike Bucklow, 2014-03-15 From monumental church mosaics to fresco wall paintings, the medieval period produced some of the most impressive art in history. But how, in a world without the array of technology and access to materials that we now have, did artists produce such incredible works, often on an unbelievably large scale? In *The Riddle of the Image*, research scientist and art restorer Spike Bucklow discovers the actual materials and methods that lie behind the production of historical paintings. Examining the science of the tools and resources as well as the techniques of medieval artists, Bucklow adds new layers to our understanding and appreciation of paintings in particular and medieval art more generally. He uses case studies including *The Wilton Diptych*, one of the most popular paintings in the National Gallery in London, and the altarpiece in front of which English monarchs were crowned for centuries, and analyses of these works presenting previously unpublished technical details that shed new light on the mysteries of medieval artists. The first account to examine this subject in depth for a general audience, *The Riddle of the Image* is a beautifully illustrated look at the production of medieval paintings.

Translation: Theory and Practice in Dialogue Antoinette Fawcett, 2010-05-27 This exciting new book explores the present relevance of translation theory to practice. A range of perspectives provides both current theoretical insights into the relevance of theory to translation and also offers first-hand experiences of applying appropriate strategies and methods to the practice and description of translation. The individual chapters in the book explore theoretical pronouncements and practical observations grouped in topics that include theory and creativity, translation and its relation with linguistics, gender issues, and more. The book features four parts: it firstly deals with how theories from both within translation studies and from other disciplines can contribute to our understanding of the practice of translation; secondly, how theory can be

reconceptualized from examining translation in practice thirdly reconceptualizing practice from theory and finally Eastern European and Asian perspectives of how translation theory and practice inform one another The chapters all show examples from theoretical and practical as well as pedagogical issues ensuring appeal for a wide readership This book will appeal to advanced level students researchers and academics in translation studies *Artifice and Illusion* Celeste Brusati, Samuel van Hoogstraten, 1995-11 Samuel van Hoogstraten is familiar to scholars of Dutch art as a talented pupil and early critic of Rembrandt and as the author of a major Dutch painting treatise In this book Celeste Brusati looks at the art writing and career of this multifaceted artist A rich appreciation of one of the most often cited but least understood figures in seventeenth century Dutch art this book will interest scholars and students of art history social history and visual culture

The Art Gallery ,1970 **Brush and Pencil** Frederick William Morton, 1906 **Messenger of the Sacred Heart of Jesus** ,1907 *The Messenger* ,1907 **Time** Briton Hadden, Henry Robinson Luce, 1927 Reels for 1973 include Time index 1973 *Catalogue of Paintings, 13th-18th Century* Gemäldegalerie (Berlin, Germany), 1978 **An Aesthetic Critique of Digital Enhancement** Sarah Bianchi, 2023-09-11 The socio cultural phenomenon of digital enhancement that is the attempt to perfect the subject's offline life by means of digital media seduces people into participating in digitalization Subjects paradoxically want to participate in digital change even though it is well known that digitalization also impairs their freedom and privacy and this book investigates both the freedom impairing and the freedom enhancing aspects of digital enhancement Sarah Bianchi provides an empirically informed critical aesthetic diagnosis a perspective that makes the overlooked affect and power sensitive Janus face of subjectivity in digital enhancement perceivable the subjects desire to be governed by the logic of perfection that is the heart of digital enhancement and their simultaneous desire for self government To this end *An Aesthetic Critique of Digital Enhancement Government of the Self and Desire* makes Foucault's history of the present in its Nietzschean genealogy productive for contemporary critical thought on digital enhancement Through genealogical critique this approach provides the needed semantics to question the costs of our digital present and to conceptualize how an enlightened agency might be critically constructed **Milwaukee** ,1969 *The Norton Simon Museum of Art at Pasadena* ,1976

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